

Telling Only What You Know: Epistemic Vigilance, and Digital Citizenship in Storytelling Pedagogy

Wan Nur'ashiqin Wan Mohamad^{*1, a}, Norazha Paiman^{1, b}

¹ Universiti Kebangsaan Malaysia, 43600 UKM Bangi, Malaysia

^a wanshiqin@ukm.edu.my ^{*}; ^b azha@ukm.edu.my

^{*} Corresponding Author

Abstract: The contemporary digital environment demands robust epistemic vigilance, yet university language curricula rarely address this cognitive discipline. This qualitative, design-based study examines the tension between suspended and recovered scrutiny within an elective, English-medium instruction (EMI) undergraduate course focusing on building confidence through storytelling at a public university in Malaysia. Tracking 59 undergraduate students across a constrained first-person narrative task and a collaborative peer-feedback exercise, the research utilizes reflexive thematic analysis to evaluate student evaluative postures. Findings reveal a profound behavioural dichotomy: during peer assessment, students routinely suspended epistemic vigilance, prioritizing social harmony and offering uncritical praise ("the affirming void"). Conversely, when subjected to strict first-person narrative constraints, the same students successfully recovered epistemic restraint. They navigated the limits of their knowledge using two distinct cognitive archetypes: "Trimmers," who excised unwitnessable plot points, and "Bridgers," who logically re-engineered characters' perceptual access. The study concludes that critical discernment is highly structurally dependent. Embedding narrative limitations into instructional tasks effectively fosters the cognitive discipline required to resist unverified claims, transforming language pedagogy into a vital site for digital citizenship cultivation.

Keywords: epistemic vigilance; perspective-taking; digital citizenship; storytelling pedagogy; English-medium instruction

INTRODUCTION

The modern information environment rewards speed over scruple. Claims travel faster than the checks that might restrain them, and the cost of repeating something one has not verified has fallen close to nothing. Cognitive science offers a hopeful counterweight to this trend: human communication has never depended on blind trust. Instead, individuals naturally deploy what Sperber et al. (2010) called epistemic vigilance, which names the everyday calibration of trust. This comprises a set of psychological mechanisms that weigh the trustworthiness of a source and the plausibility of a claim before granting belief. Sperber et al. (2010) argued that stable communication is possible precisely because listeners monitor who is speaking, with what competence, and whether the incoming message coheres with what they already hold to be true. This cognitive competence is real, but it is effortful and easily suspended; when it lapses, the failure spreads far beyond the individual who first declined to check.

Education is the institution most often asked to repair this lapse, yet its traditional response has been oddly compartmentalized. The crucial work of teaching people to evaluate sources lives mainly in civics and library instruction, where assessments repeatedly find that students struggle to separate reliable from unreliable online material (Breakstone et al., 2021; Wineburg & McGrew, 2019). Language courses, by contrast, are still commonly imagined as elementary exercises in syntax and vocabulary. This standard framing is incredibly costly, because deciding what may be said, on what grounds, and from whose vantage is epistemic work at its core. A close cognitive relative to this critical baseline is source monitoring, the exact psychological process by which people attribute a remembered or reported item to its origin and so keep what they personally witnessed apart from what they were merely told (Johnson et al., 1993). Educational psychology frames this capacity developmentally as apt epistemic performance: the reliable achievement of worthwhile epistemic aims through competent means. This developmental agenda has gained rapid urgency with the so-called post-truth condition, in which contemporary disagreement reaches past objective facts to the very criteria for establishing them, and in which piecemeal skill training repeatedly proves a weak defence (Barzilai & Chinn, 2020).

Narrative provides a highly plausible training ground for this exact calibration. The mental systems that support understanding a story overlap substantially with those that support understanding other minds (Mar, 2011), and fiction has been theorized as a simulation of social experience that readers run in the imagination (Mar & Oatley, 2008). To narrate is to build a version of reality and to take a position within it (Bruner, 1991). The claim that reading fiction strengthens social cognition is modest in size but reliable (Dodell-Feder & Tamir, 2018), and what matters here is not passive exposure but active production under constraint: composing a first-person account demands that the writer hold the full state of affairs apart from the slice a single character can access.

The civic stakes of this pedagogical approach are well documented. Susceptibility to fabricated news tracks the absence of analytic scrutiny more than it tracks ideology (Pennycook & Rand, 2021), and the interventions that build resistance, from lateral reading to inoculation against manipulation, all cultivate an evaluative posture rather than a single fact (Roozenbeek & van der Linden, 2019; Wineburg & McGrew, 2019). The stakes rise even higher as modern generative systems supply fluent, unsourced text on demand, shifting the human burden of discernment from composing claims to evaluating them (Nasr et al., 2025).

Storytelling makes that hidden epistemic work visible. The course examined here, LMCR2282: Building Confidence through Storytelling, an English-medium elective at Universiti Kebangsaan Malaysia, contains a task that turns an abstract epistemic principle into a concrete rule of composition. Students take a story they know in its omniscient form and retell it strictly from the first-person standpoint of a single character—a character who, by the logic of the plot, could not have witnessed most of what the omniscient version reports.

The same students within this instructional framework also evaluated one another's storyboard presentations in a low-stakes peer-feedback exercise. Peer assessment represents the specific classroom moment that asks students to enact an evaluative posture on one another. The capacity it presupposes is evaluative judgement, which is defined as the ability to discern quality and to ground that discernment in defensible criteria (Tai et al., 2018). To be pedagogically useful, feedback must turn on clear information that a learner can practically act upon (Nicol & Macfarlane-Dick, 2006). Social conditions, however, frequently work directly against candour in collaborative environments. Historical evidence indicates that people routinely endorse positions they privately doubt under unanimous group pressure (Asch, 1956), and highly cohesive peer groups naturally suppress internal dissent to reach an amicable consensus (Janis, 1972). These psychological pressures are significantly sharpened in English-medium instruction (EMI) settings, where students must manage complex academic content and a second language simultaneously (Macaro et al., 2018), and where localized language anxiety heavily dictates a student's baseline willingness to speak openly (Zhou, 2025; Kao, 2025).

What remains underexplored is whether the perspective-taking of narrative and the evaluation of peers draw on one underlying epistemic competence, and whether a storytelling course enriched with critical reflection can actively build it (Hwang et al., 2023). This study addresses that specific gap. Read together, the two activities analyzed here pose a compelling puzzle: one asks students to police the strict boundary of what a narrator can logically know, while the other reveals what happens to that critical policing when nothing in the immediate social task structurally requires it. This paper treats the storytelling classroom as a site where epistemic vigilance is alternately suspended and recovered. Drawing on a qualitative, design-based study, it organizes the analysis into five themes that trace a single, underlying tension between scrutiny abandoned in peer judgement and scrutiny recovered in narrative composition. The ultimate argument of this study is both pedagogical and civic: the structural discipline of narrating strictly within the limits of one's knowing is continuous with the cognitive discipline needed for resisting unverified claims in a public social feed, and university language curricula represent a highly neglected place to build it.

METHODS

Research design and approach

This study utilizes a descriptive qualitative approach to investigate classroom pedagogical mechanics, cognitive perspective shifts, and peer evaluative behaviors within an advanced

communication course setting. Strategically, the inquiry is structured as a design-based study emerging directly from the instructor-researcher's ongoing, iterative course development protocols. Within this research design, the continuous, evolutionary cycle of instructional design, classroom enactment, systematic observation, and qualitative reflection serves simultaneously as the underlying pedagogy and the primary investigative method (Anderson & Shattuck, 2012). Rather than masking or attempting to neutralize the dual positioning of the instructor-researcher, this overlapping dynamic is explicitly acknowledged as an intrinsic feature of the study's design. This dual role functions as a qualitative tool that provides direct, unmediated access to student drafting progressions, communicative choices, and relational interactions within the natural classroom ecosystem.

Context and participants

The operational context for this inquiry is a module structured as a two-credit English-medium elective situated within the university's broader liberal studies curriculum. The participant cohort draws students from across a diverse range of academic faculties. Consequently, the student population exhibits highly varied levels of English language proficiency and possesses very little shared prior experience in formal oral performance or public narrative delivery. Reflecting contemporary pedagogical trends in English-medium instruction (EMI), the course's baseline assessment priorities explicitly favor language fluency and strategic communicative impact over rigid grammatical precision. This pedagogical focus aligns directly with established empirical paradigms in wider English-medium literature, which emphasize functional communication within diverse academic settings (Macaro et al., 2018).

Data sources and pedagogical interventions

Two primary classroom activities anchor this study, serving simultaneously as the main pedagogical interventions and the direct data collection channels. The first intervention is a specialized first-person narrative task. In this exercise, students are required to retell a familiar story, originally known to them in its omniscient third-person form, strictly from the highly constrained standpoint of a single character. Through successive iterations, students must reconcile, draft by draft, the stark cognitive gap between what the original omniscient version reports and what their focal character could plausibly see, hear, or know. The second intervention is a low-stakes peer-feedback exercise structurally attached to the students' storyboard presentations. Within this task, students rated one another against an established seven-criterion form and directly supplied qualitative written comments, a helpfulness rating, and a short affective note detailing their immediate emotional experience of presenting on stage.

The research corpus is reported qualitatively and was derived directly from these everyday, routine, and ungraded coursework activities. To ensure ethical compliance, all participant data were thoroughly anonymized before compilation and analysis. The complete dataset comprises the structured peer-evaluation forms collected from 59 students distributed across 11 distinct groups. This is augmented by the accompanying qualitative written comments, student affective notes, and the full collection of successive textual drafts and verbal rehearsals generated across the lifespan of the narrative task.

Data analysis mechanisms

The qualitative dataset was evaluated using the reflexive thematic analysis procedure outlined by Braun and Clarke (2006). The analytical mechanism involved a rigorous, non-linear progression consisting of repeated familiarization with the compiled student artifacts, systematic generation of initial codes, and the subsequent clustering of these codes into distinct candidate themes. These candidate themes were then comprehensively reviewed against the entire corpus to ensure empirical validity. To guarantee analytical reliability, patterns that consistently recurred across multiple student groups and diverse data sources were explicitly retained, whereas highly idiosyncratic or isolated individual observations were systematically omitted from the final framework. Any numerical regularities or metric distributions extracted from the peer-evaluation forms were leveraged strictly as supporting contextual texture for the overarching qualitative themes. They were never treated as independent objects of quantitative statistical analysis in their own right.

RESULTS AND DISCUSSION

The systematic thematic analysis of the compiled qualitative corpus yielded five distinct themes organized around a central cognitive tension: the suspension of epistemic vigilance during collaborative peer judgment and its subsequent recovery under individual first-person narrative constraints. This operational distribution is conceptually outlined in the thematic map provided in Figure 1 and systematically summarized with illustrative classroom data in Table 1.

Table 1. Summary of the Five Themes

Theme	Working definition	Illustrative evidence from the classroom
Endorsement without scrutiny	Approval substituted for criterion-referenced judgement.	Marks clustered hard against the ceiling; the seven criteria were barely differentiated.
The affirming void	Feedback rich in praise yet devoid of actionable guidance, but felt useful.	Comments retold the story or praised it; almost none proposed a change, though helpfulness was rated high.
The group as arbiter	Group consensus, not the criteria, set the standard.	Leniency tracked the group rather than the task; correct individual readings yielded to group error.
Discernment present, licence absent	Accurate self-judgement coexisting with withheld peer judgement.	Students named their own principal weakness precisely while sparing peers; many presented anxious.
Narrating within the limits	Epistemic restraint recovered under the first-person constraint.	Trimmers excised unwitnessable scenes; Bridgers re-engineered legitimate perceptual access.

As illustrated in Figure 1, the left structural branch outlines the dimensions of suspended critique during peer evaluation, while the right branch represents the progressive recovery of investigative rigor during target narrative tasks.

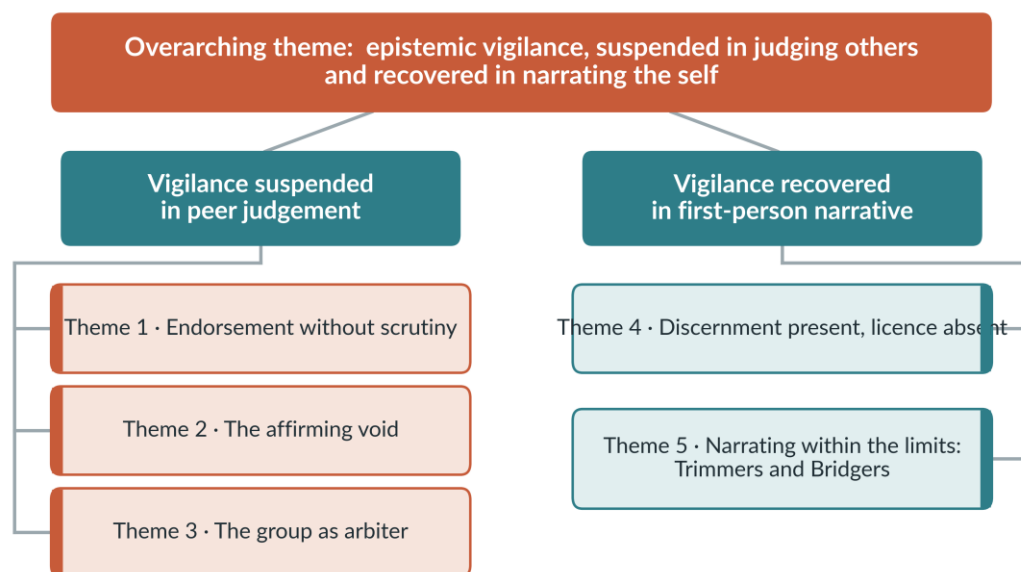


Figure 1. Thematic map of epistemic vigilance in the storytelling classroom

Suspension of epistemic vigilance in peer evaluation

The most pervasive empirical pattern observed across the collaborative storyboard evaluation sessions was the outright substitution of approval for critical, baseline judgment. Students awarded evaluative marks that clustered heavily against the upper ceiling of the rubric, with roughly two-thirds of all criterion ratings sitting at the maximum possible value and the seven separate assessment criteria separated by barely a tenth of a point on average. A diagnostic scale specifically engineered to discriminate performance levels was instead utilized by the student cohort primarily to affirm social positioning. Read as an epistemic act, this gesture indicates that rather than weighing an active performance against stated academic standards, students prioritized recording a social fact—namely, that the presenter was a peer in good standing—and allowed the assigned marks to follow from that relational reality. This dynamic serves as the immediate classroom face of a broader societal tendency to unthinkingly accept unverified claims without interrogating their underlying warrant (Pennycook & Rand, 2021). It highlights that merely possessing an assessment rubric is not equivalent to adopting the evaluative posture that the rubric presupposes (Tai et al., 2018).

This lack of critical scrutiny generated an instructional phenomenon termed the "affirming void". Written peer feedback was exceptionally generous in absolute volume but remarkably thin in pedagogical substance. Qualitative comments overwhelmingly retold the plot of the presented story or offered sweeping, generalized praise; almost no student logs contained an actionable, concrete suggestion for structural change. Paradoxically, despite this lack of critique, students rated the feedback they received as highly useful. This exchange was socially warm and felt highly informative while transmitting very little data a presenter could practically act upon to bridge performance gaps. This mutual affirmation served a genuine emotional function for a cohort managing intense language anxiety while presenting in a second language (Kao, 2025). However, because affirmation became the entirety of the peer exchange, the gap between current and desired performance remained completely untouched (Nicol & Macfarlane-Dick, 2006).

Furthermore, this evaluative leniency was not evenly distributed across the cohort; it operated as an explicit property of groups. Certain peer groups awarded maximum scores almost reflexively, while other groups demonstrated significantly greater discrimination. This variation tracked the specific group identity rather than the task itself, which remained entirely identical throughout the instructional cycle. Where early student evaluators established an overly generous scoring tone, subsequent group evaluators rapidly converged on that established norm. This group dynamic surfaced in a more problematic form during the narrative task, when individual students who demonstrated a correct understanding of the structural assignment requirements ultimately deferred to an incorrect consensus that had hardened within their peer group. In these instances, the group's shared misunderstanding completely overwrote sound individual judgment. Both patterns demonstrate classic sociopsychological mechanisms where the group becomes the primary source of authority, and its collective endorsement is granted a warrant it has not legitimately earned (Asch, 1956; Janis, 1972). Epistemic vigilance failed in these settings not from a lack of raw cognitive capacity, but because the immediate social architecture failed to make individual dissent safe or cheap.

The self-other asymmetry in evaluative judgment

The fourth emerging qualitative theme complicates any simplistic deficit-based interpretation of student evaluative capacity. The exact same students who consistently awarded undifferentiated maximum scores to their peers diagnosed their own individual narrative weaknesses with immense precision. Specifically, they isolated plot structure—the very analytical dimension on which their peer evaluation scores were least informative—as the precise aspect they most critically wished to improve in their own work. This profound asymmetry demonstrates that the cognitive capacity to discern quality plainly existed within the student cohort; it was simply not turned outward during public peer-review sessions. This hesitation to apply critical scrutiny sat directly alongside real affective exposure, as documented by the fact that many students approached the peer-evaluated storyboard performances feeling visibly nervous or anxious. Taken together, the compiled empirical evidence indicates that what was missing from the peer-feedback ecosystem was not intellectual cognition, but rather a secure social architecture in which an honest, criteria-grounded evaluation could be voiced openly without incurring a

relational or social cost among group members (Barzilai & Chinn, 2018). Discernment was fully present within the individuals, but a social license to deploy it was completely absent.

Recovery of epistemic restraint through narrative reconstruction

The final theme acts as a direct counterpoint to peer leniency and fundamentally changes the diagnostic interpretation of student performance. When the structural design of the first-person task made epistemic restraint an absolute operational condition for finishing the narrative work, the same students reliably met the requirement. Once stripped of the omniscient third-person narrator's creative license, students confronted a hard, unyielding cognitive boundary: a focal character cannot recount plot elements that the character did not actively perceive. While early drafts frequently breached this rule by importing external details that the focal character could not have witnessed, this initial lapse was structurally identical to letting a second-hand report pass for first-hand knowledge in everyday communication streams (Johnson et al., 1993). During the revision and refinement phases, however, students successfully corrected these errors, dividing into two distinct cognitive strategies as summarized in Table 2.

Table 2. Epistemic Archetypes in First-Person Narrative Reconstruction

Archetype	Epistemic operation	Strategy in the narrative task	Civic analogue
Trimmers	Restraint: withholding assertion in the absence of firsthand warrant.	Excise scenes the focal character could not have witnessed; treat unwitnessable material as illegitimate to narrate.	Declining to repeat a claim one cannot personally verify.
Bridgers	Reconstruction: securing legitimate epistemic access before asserting.	Re-engineer the character's perceptual situation so a needed scene becomes knowable (e.g., paralysis rather than unconsciousness).	Tracing a claim to a source that genuinely warrants belief in it.

The "Trimmers" resolved the perspective constraint through systemic elimination, excising non-focal scenes entirely and treating unwitnessable text as completely illegitimate to narrate. Conversely, the "Bridgers" resolved the same constraint via innovative reconstruction, actively re-engineering the character's baseline perceptual situation so that a necessary plot scene became knowable within the narrative rules. For instance, a "Bridger" would establish that Snow White entered a state of physical paralysis rather than complete unconsciousness, thereby securing legitimate perceptual access to hear and later recount surrounding events. Both archetypes successfully honoured the task's constraint, and both strategies required continuous, high-level tracking of the line separating known events from merely reported information. The structural narrative task, in short, successfully recruited the exact epistemic discipline that the peer-feedback exercise had found missing.

CONCLUSION

This paper examined an English-medium storytelling classroom as an empirical space where student epistemic vigilance is alternately suspended and recovered. In peer-judgment scenarios, students consistently substituted social approval for rigorous criteria-grounded scrutiny, mistook emotional warmth for actionable pedagogical substance, and deferred to group norms. However, when operating under a strict first-person narrative constraint, the exact same students exercised disciplined intellectual restraint, dividing into Trimmers who withhold assertions when lacking a firsthand warrant, and Bridgers who innovate to secure legitimate perceptual access before asserting a claim.

The primary lesson derived from this study is that the capacity for critical epistemic vigilance is widely held among students but routinely unreleased. Whether this capacity is successfully deployed depends less on the individual cognition of the students than on the structural architecture of the assigned task. While this inquiry remains bounded by a single participant cohort at one institution, the clear convergence of evidence across diverse classroom artifacts provides transferable pedagogical insights. Educators should avoid treating epistemic discernment as an accidental or hoped-for byproduct of

communicative language instruction. Instead, it must be explicitly designed for by embedding the limits of knowing into the baseline structure of narrative composition and evaluative tasks alike. In the university classroom as in the public digital feed, the true mark of a discerning mind remains the consistent willingness to narrate exclusively within the limits of what it can legitimately know.

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